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J'aime mieux un saint qui a des défauts qu'un neutre qui n'en a pas.

Other chapters will be enjoyed in proportion as each reader knows more of the facts underlying Baldensperger's statements. But this chapter is easily enlightening to all.

It was well that such things should be said. Why were they not said in English? French people know most of these truths, it is we who are often little aware of them. And by the way, the book grew out of lectures prepared for the students of Columbia. The book ought to be translated.

Need we say that the chapter on poetry is one of the most relevant? The author being a poet himself was bound to be well informed, and indeed his quotations are extremely well selected.

ALBERT SCHINZ

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**ELEMENTARY FRENCH READER.** OLMSTEAD AND BARTON.  
146+ 14+38+77 pp. Holt, 1920.

Fifteen little Brittany folk-tales, ranging from the graceful and charming to the uncouth and weird, and twelve short stories, each representing the style and the characteristics of the best-known modern short-story writers of France, make up this attractive little book.

Here again we find such favorite stories as Daudet's "La Dernière Classe," Dumas' "La Pipe de Jean Bart," Guy de Maupassant's "La Parure" and others equally well known.

The book is prettily bound, the print is clear, the text practically free from typographical errors, and the authors have yielded very little to the temptation of inserting localisms and expressions in "patois."

The French as it should be, is simple and clear, and gives the teacher an opportunity for thorough drill in every day expressions. The authors have prepared the vocabulary with extreme care, and it is only now and then that a word has been omitted. The word *enclume* on page 11, line 5, is missing from the vocabulary, and neither the notes nor the vocabulary give an adequate translation for such an expression as "poussière du néant." But as a whole the notes are quite complete and explain, in a satisfactory manner, the difficulties in vocabulary and construction, which the pupil, at this stage of his progress, would be likely to meet.

The exercises, at the end of the book, cover the folk-tales and four of the stories of the second part. They are neither sufficient in quantity nor varied enough to be of great value to the inexperienced teacher, nor do they give suggestions to the experienced teacher who is accustomed to inventing his own exercises.

As the authors plainly stated in their title, it is a text for beginners, but it might also be used to advantage for rapid reading outside of class by second year pupils.

FLORENCE A. LUCAS

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*CONTES DE LA GRANDE GUERRE*, written and compiled by HOMER H. HOWARD. 162+85 pp. Ginn and Company, 1920.

Prof. Howard served in France during the war. He made up over there and he has now published as "a reading text of vital interest to the student" a scrap-book containing sixteen pages of text written by himself and reciting his own experiences, and about 140 pages of newspaper clippings. He has added some notes and a vocabulary of 83 pages. The book is entitled *Contes de la Grande Guerre*. Now the French have always been particular about the names they have given to their *genres littéraires*. A *conte* is a "short story" or a "tale," it may even be a "yarn," but what our newspaper men call a "news story" cannot be called a *conte*. *Scènes et récits* would be correct for some parts of the book, *Album* or *Un peu de tout* would be a fitting equivalent for "scrap-book," but *Contes* is decidedly a misnomer.

The Preface sails out in lofty fashion: "My own experience has amply demonstrated the fact that the most successful educators are those who aim to expand their particular subject beyond its inevitably narrow limits, to establish its relations with other subjects in the school curriculum, to assist every other teacher on the staff. This compilation has rudimentary vistas into history, government, sociology, art, and literature. In the hands of a real teacher it should be of far wider import than merely as a French reading text."—A beautiful program, indeed, and one which, carefully carried out, will attract hundreds of students who are eager to spend the forty-five or fifty minutes of a French class on anything that lies outside the "narrow limits" of French grammar.

But some of us still believe that we are expected to teach French. What help does *Contes de la Grande Guerre* offer us in the performance of this our first duty?

The book has no exercises. It does not tell us how to pronounce such names as *Pontanézen*, *Quimper*, *Doullens*, *Nesle*, *Alleik*, *Fouesnant*, etc. It has five, exactly five, grammatical notes, four on page 28 and one on page 29. These state that such or such an expression stands for this or that and is "not good French." But there are many other expressions on those pages and elsewhere in the book which are not good French; how are our students going to know? A few words are called "slang" in the vocabulary or in the notes. Thus *bagnole* is tagged "slang" and the students are